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Gallery and Studio

AUGUSTE BARTHOLDI AND HIS WORK.



It is more than twenty-three years since M. Bartholdi took up his abode in the Rue Vavin behind the Luxembourg, in a studio of an original and somewhat severe character, as became a sculptor with strong tendencies toward architecture. There are two entrances, a narrow one for visitors and a big one.

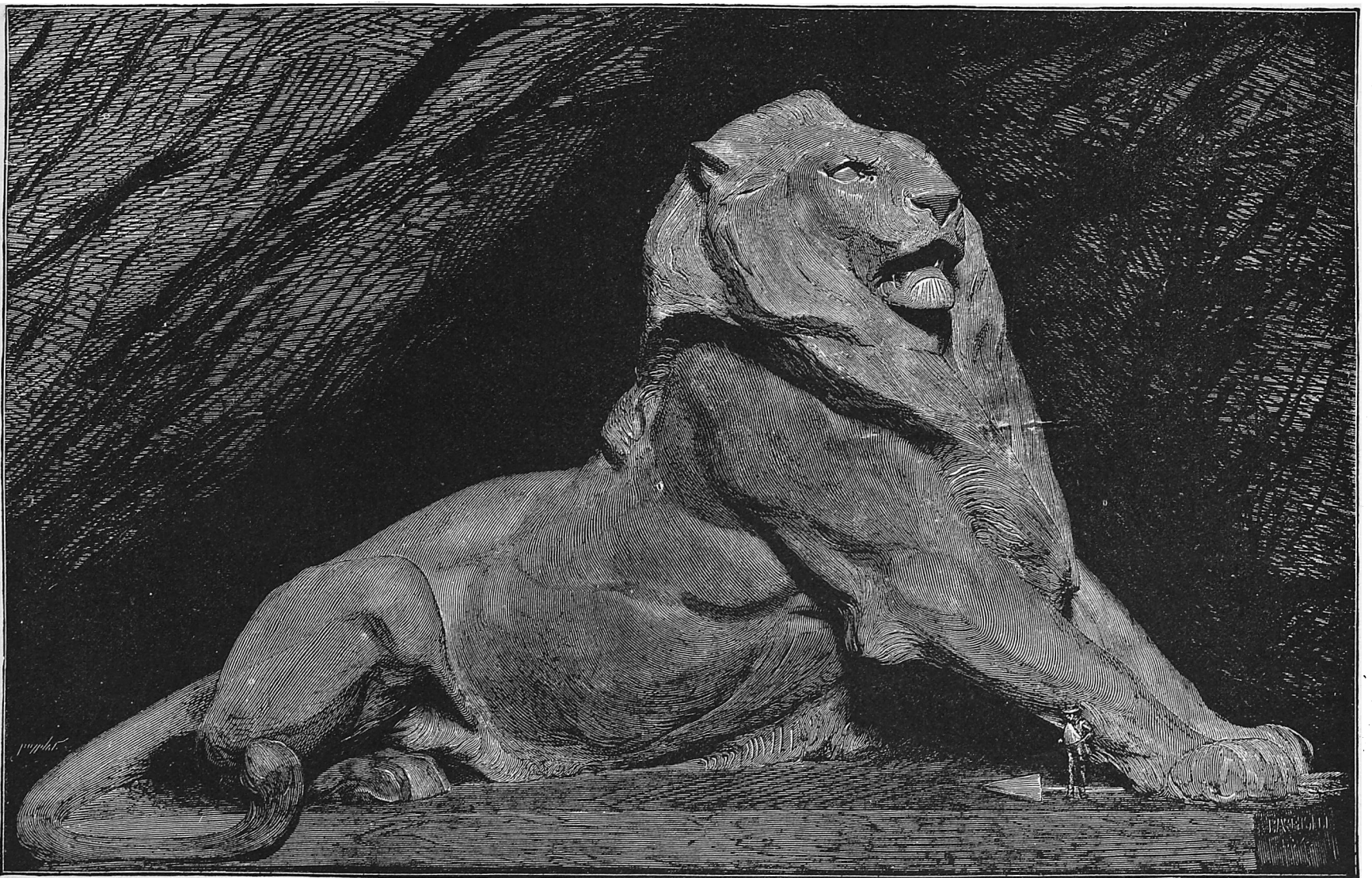
for statues. The history of the sculptor may be learned from the host of statuettes, casts and sketches which

M. Bartholdi is an Alsatian. He comes from that ground where the mingling of Celt and Teuton, in war and peace, has produced a race possessing men of the finest characteristics of both these branches of the Aryan stock; and, as his name indicates, there must also be in his composition much that belongs to the remaining and most artistic branch—the one whose glories are those of Greece and Rome. From the neighborhood of Lake Como, some two centuries ago, the first of the Alsatian Bartholdis emigrated to Colmar, where his descendants ever since have been notable, especially as priests and magistrates. Thus, representing the three great divisions of the European people, it is eminently fitting that M. Bartholdi should be the person to perpetuate in bronze the grandest achievement of his race, the embodiment of the spirit of Liberty in the American constitution.

M. Bartholdi is a pupil of the Lycée Louis-le-Grand and of Ary Scheffer, who was a friend of the family. He began by the study of painting, but soon found himself drawn toward the more robust and aus-

Like many artists of a high order of genius of our day, M. Bartholdi has been strongly attracted toward architectural projects. The history of the designs for the palace of Longchamps at Marseilles, as recounted in a late volume of "L'Art," makes it reasonably certain that the main points of the Alsatian sculptor's design were adopted by his rival, a Marseilles architect. The incident, however, is of importance only as showing that M. Bartholdi as well as some other artists supposed to be quite taken up with the "accessory" arts of painting and sculpture, has felt the importance of architecture so keenly that he has qualified himself to "give points" to a regularly trained architect, himself of no mean talents.

Oddly enough, the last great work undertaken by Bartholdi before the Franco-Prussian war was a statue of Vercingetorix, the Gaulish leader, who headed the revolt against Cæsar. That recklessness which appears to throw all chance of victory away and yet wins when all seems lost—that peculiarly Celtic courage, unlike the Southern courage which melts



"THE LION OF BELFORT." COLOSSAL STATUE BY A. BARTHOLDI.

people the wide and cheerful interior. Two of the most interesting things that this studio contains are the small reproductions of the head of the statue of Liberty; learned, exact and "spirituel," amusing as a child's plaything, and instructive as little antiques. They are surrounded by miniature models of the scaffolding necessary to support the colossal work. Everything, in fact, is there from the pulleys and cordage up to the workmen and M. Bartholdi himself giving his orders. Before long, we shall see the real work completed, and shall wake up some fine morning to see the radiant head of Liberty smiling upon us from the centre of our harbor.

tere art of sculpture. His first statue, that of General Rapp, like himself a native of Colmar, was exhibited when the artist was only twenty-two years old. After having made a voyage to the East with Gérôme, Bartholdi settled down on his return to work as a sculptor. Since then, in all that he has done, he has shown that he belongs to the school that exacts from the marble the expression of thought. An abstract idea appears embodied in each of his designs. The group of "Genius Fighting against Misery," and the statue of Martin Schongauer—both early works—show this tendency of his mind. Each, while very realistic, typifies, in some manner, an idea.

away at times on slight occasion and as much unlike the Teutonic courage which reckons up the chances first, and then abides by the result of its calculations, right or wrong—that headlong daring which does not believe that the last die can ever be cast, is well symbolized in the rush of the Gaulish warrior to battle. Victory or defeat, what matters it? If only one Gaul should be left, he will be a fair match for a world of Romans. This statue is now in the Museum of Clermont.

At the beginning of the Franco-Prussian war Bartholdi, thinking that he would be of most service to his country in his native place, returned to Colmar,

where he was charged with the organization of the National Guard. Driven from there by the Prussians, after an ineffectual struggle, he put himself under the orders of the Government of the National Defence, at Tours. Garibaldi was coming. Cremieux sent M. Bartholdi to receive him in the name of the government. He was charged by Garibaldi with the maintenance of communications between the government and the army of the Vosges.

In this Garibaldian force, which prevented the enemy from entering Autun, Bartholdi showed himself possessed of both energy and courage. In spite of frost and snow and the privations of war he retained the cheerfulness of his artist life, and found heart enough to amuse his companions with sketches of the bivouac and the adventures of military existence. These and another series of sketches made on his voyage to America show the serious sculptor as an amusing caricaturist. This voyage was undertaken when he found himself shut out of Alsace by the Prussians and out of Paris by the Commune.

The war and its resulting troubles over, M. Bar-

tholdi in which expression has been made more important than gesture or action. In the statue of Rouget de Lisle, erected at Lons-le-Saulnier, both gesture and expression of countenance agree uncom-

M. Bartholdi was destined soon to receive a commission which, when carried out, set his name apart from those of all other artists of our time. The siege of Belfort, a small town situated in the roughest part of the Vosges, with its one hundred and three days of investment and its seventy-three days of bombardment, during which half a million projectiles were rained into the little fortress, was one of the few glorious episodes, for the French, of their disastrous war with Germany. To commemorate this heroic resistance M. Bartholdi was chosen to sculpture in the rock on which the citadel of Belfort stands a colossal lion. He had just returned from his Eastern trip and was full of interest in the gigantic statues of the old Egyptians. Their broad and rather flat surfaces unvexed by prominent details which, at a distance would have the effect of merely confusing points of light, and shadow, struck him as being in the proper style of treatment for colossi. In the Lion of Belfort he has carried out this theory. The great beast is partly cut out of the solid rock, partly built up against it. He appears as if he had been waked up



BRONZE STATUE OF VERCINGETORIX. BY A. BARTHOLDI.

tholdi was enabled to return to work. The twin busts of MM. Erckmann-Chatrian, Alsatians both; the statue of Vauban at Avallon, less striking, but perhaps stronger than any of his previous works; the statue of Lafayette which we have in Union Square, were produced in this period. The Vauban is represented as a thoughtful planner of fortifications rather than as an active soldier. It is the first work of the

monly well in expressing the emotion intended. It will be noticed in our illustration that the action of the body and of the lower limbs is almost exactly the same in this statue and in that of Lafayette, it being the attitude of an orator; but the different movement of the arms and head, even if the features are not seen, is sufficient to distinguish the inspired leader from the affectionate friend and comrade.

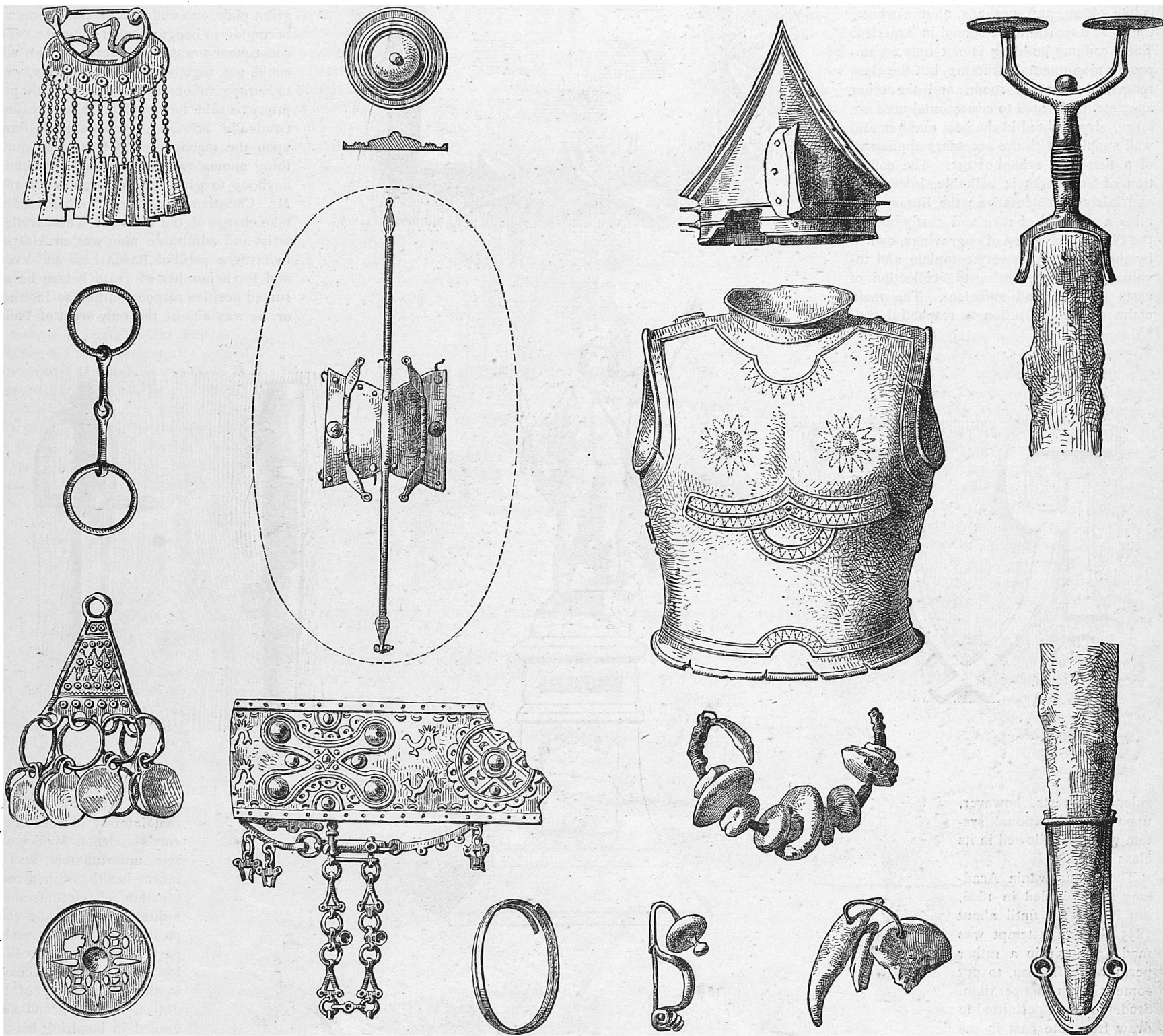
by an arrow which he holds under his forepaws while he draws himself up to utter a roar of defiance. The mane is treated in great masses which have the effect of hair at a distance. The silhouette of the lion is brought out in strong relief against the shadow afforded by deep cutting in the rock all about it.

Those same rules of what we may call colossal art have been applied to the great statue which is soon to

be placed on Bedloe's Island in New York Harbor. "Her gesture," to quote Mr. De Kay's article in *Scribner's Magazine*, "is meant to call the attention of the most distant person and, moreover, to let him know unmistakably what the figure means. For, in this statue, also, M. Bartholdi has applied his science in getting the figure outlined against the sky, while the energetic attitude has not interfered with a certain dignified repose which inheres in the resting position and which may be owing to the weight of the body being thrown on the left leg, as well as to the grave folds of ample drapery. Even if a stranger approaching from the Narrows should not know at once what

four times the size to permit a new study of the problems involved. It was gone over and partly remodelled by the artist and finally divided into sections; each of these being afterward reproduced mathematically correct as to proportions, but once more, four times as large. These final models were made in plaster. Measures taken with the compass on plumb lines applied to the smaller divisions of the study figure gave the main lines on which the carpenter's scaffolding to receive the plaster was erected. It needed six measurements to settle the position of each principal point, three on the small model and three on the enlargement, not to speak of the measurements after-

mering the copper into the shapes given once again by bars of lead bent to the forms of the plaster model and applied to the face of the copper, these sections in metal were stiffened by iron rods forged to the form of the copper when that had been corrected and assured. So reinforced, the pieces were borne to the courtyard of the workshop to be assembled and fixed on the strong iron-work scaffolding which carries the entire envelope of the statue. This scaffolding, constructed by the eminent engineer, M. Eiffel, has for centre a sort of tower-like construction whose angles are four great iron uprights slightly inclined toward one another. These are tied each by three iron rods



GALLIC ANTIQUITIES IN THE MUSEUM OF ST. GERMAIN-EN-LAYE. USED BY BARTHOLDI IN MAKING HIS STATUE OF VERGINGETORIX.

she is holding up for him to see, the energy of her action will awaken his curiosity, and the dignity of it will make him await a nearer approach with confidence. When he can make out the tablets of the law which jut from her left side as they rest on her bent arm, and the flaming torch which she holds high above her head while her eyes are fixed on the horizon, he will be dull indeed if he does not understand what she wishes to tell."

An account of the process of making the statue of "Liberty Enlightening the World," which we quote from *Le Journal Illustré*, cannot fail to be of interest: "The model of the statue was twice enlarged before the actual work began. The first sketch finished, M. Bartholdi began a study figure about seven feet in height from heel to crown. This was enlarged to

ward taken for purposes of verification. The scaffolding formed, it was covered with lattice-work in wood upon which was applied a rough coat of plaster. Finally, the main points being ascertained to be correct, the finer work of copying still by measurement all the curves and planes of the original was gone through with until of each section of the figure a plaster model was ready of the full size and an exact likeness of the smaller corresponding section. The reverse of each of these plaster sections was gained by cutting a great number of planks into forms which represented so many sections of the plaster. These when put close together formed a sort of wooden mould into which sheets of copper were laid and bent by levers and beaten by mallets into the shape of the mould itself. Finished by ham-

of fifteen centimetres diameter, which are sunk for eight metres into the foundations of masonry."

The statue of Liberty measures 46.08 metres (over 140 feet) from the base to the top of the flambeau; 34.50 from the bottom of the plinth to the diadem; and 34 from the sole of the foot to the crown of the head. The index finger is 2.45 metres long and 1.44 in circumference at the second phalanx. The nail is 35 centimetres long. The head is 4.40 metres high. The eye is 65 centimetres wide. About forty persons were assembled in the head at one time during the universal exposition of 1878. The statue will be taken apart into its more than three hundred pieces for transportation to this country.

The two other most celebrated colossal statues of

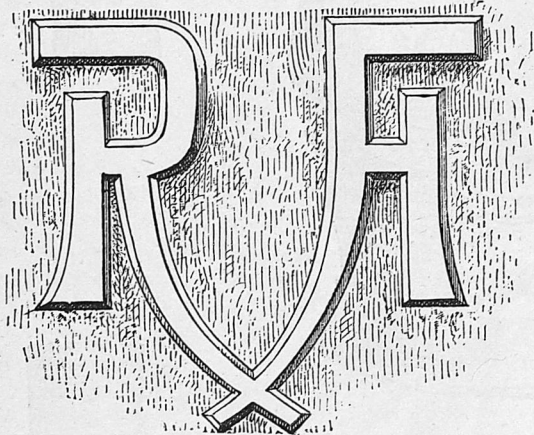
modern times are much smaller than the Liberty. That of Bavaria, at Munich, is less than half as tall; the gigantic statue of St. Charles Borromeo is but twenty-two metres high. The colossus of Rhodes, taking the maximum proportions which tradition attributes to it, would appear as a child beside the great work of Bartholdi.

A PHILADELPHIA ART SCHOOL.

THE Pennsylvania Academy of the Fine Arts, which occupies a magnificent edifice at Broad and Cherry Streets, Philadelphia, is the oldest, and, perhaps, on the whole, the most important art school in America. The Academy building is not only an imposing monumental structure, but the class rooms, the lecture room, and the other apartments devoted to educational uses are large, airy, lighted in the best manner and well supplied with the necessary appliances of a first-class school of art. The collection of art works is valuable, interesting and fairly representative; the library contains a number of rare and costly books; the Phillips collection of engravings, owned by the Academy, is very complete and invaluable for reference; the collection of casts is large and sufficient. The main claim of the institution to respectful con-

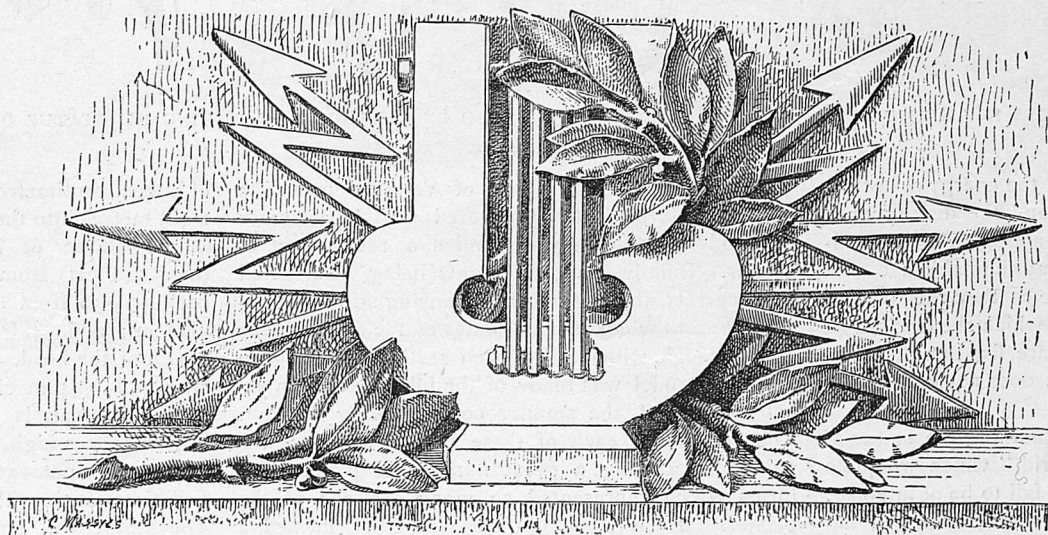
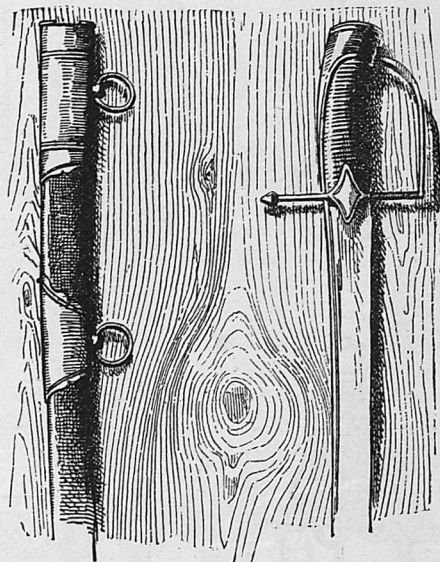
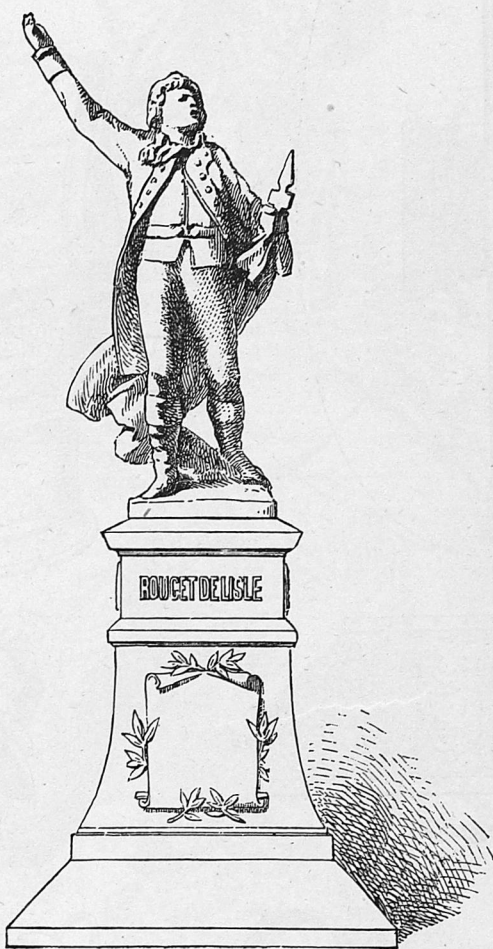
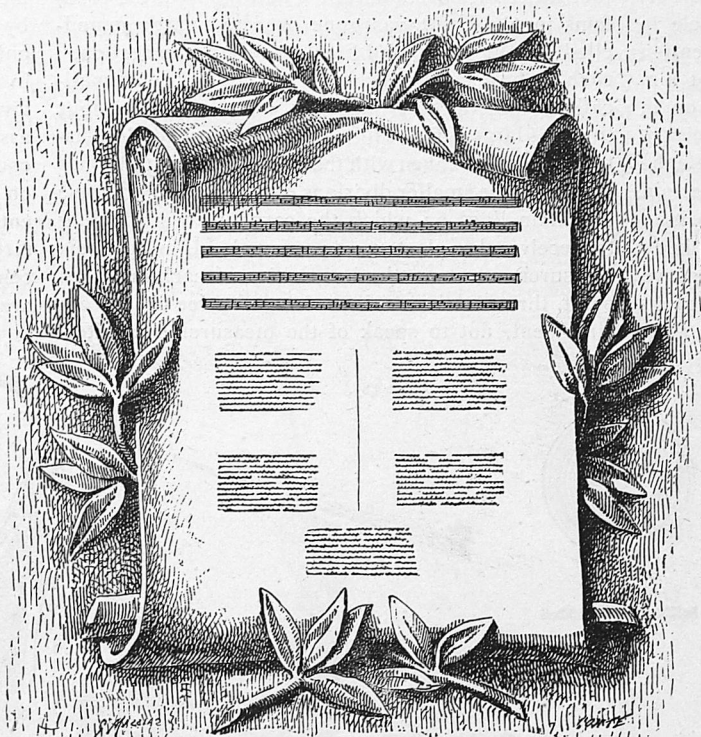
tures on anatomy were delivered by a physician who had no great opinion of the requirements of a congregation of art students.

The managers of the Academy, all of whom, with the exception of one engraver, were bankers and merchants—took much credit to themselves for conducting a free school of art, and they resented suggestions for improvements with as much bitterness as they did complaints about deficiencies. But one result was achieved by representations on the part of the students that their interests could be advanced in this or that fashion—the petitioners were invariably given plainly to understand that it was unbecoming in beggars to be choosers. The consequence was that every student, who could get together sufficient means, went to Europe to obtain—it cannot with propriety be said to complete—his education. Gradually, however, it appeared to dawn upon the managers that there was something anomalous in an art school without anybody to give instruction, and in 1865 Mr. Christian Scheussele was invited to take charge of the classes. This excellent artist and admirable man was an Alsatian by birth, a pupil of Baron Leys and Yvon, and for a number of years before he assumed positive responsibilities as instructor, he was almost the only artist of Phila-



sideration rests, however, upon the educational system which is followed in its class rooms.

The Pennsylvania Academy was founded in 1806, but it was not until about 1855 that an attempt was made, though in a rather perfunctory fashion, to put some classes in operation. Students were permitted to draw from the cast in the daytime all the year round, and on three evenings in the week, during six months in each year. A dark and ill-ventilated cellar was fitted up as an amphitheatre, and here, on three evenings in each week, from the first of October to the last of April, the students who were regarded as being sufficiently advanced, drew from the living model when one was procurable. No instruction was provided, but the older students assisted their juniors to the best of their ability. During each winter weekly lec-



STATUE OF ROUGET DE LISLE AT LONS-LE-SAULNIER. BY A. BARTHOLDI.

DETAILS OF ORNAMENT, AND DE LISLE'S SWORD.

delphia who showed any real interest in the Academy's students. Mr. Scheussele, unfortunately, was in infirm health, while a combination of circumstances militated against any such positive self-assertion on his part as the occasion called for. He was very zealous in the performance of his duties, however, and succeeded in inspiring his pupils with some of his own fine artistic enthusiasm. The annual migration to Europe continued with an even greater energy than before, one of the main results of Mr. Scheussele's teaching being to open the eyes of the students to educational possibilities which were obviously not obtainable on this side of the Atlantic.

When the old Academy building was torn down, in 1869, the institution as a school of art was of very little more consequence than it had been from the be-

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